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A QUARTERLY MUSICAL MAGAZINE, REVIEW AND REGISTER, FOR PROFESSIONAL  
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VOL. IX., No. 7. (New Series.  
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FRANZ PETER SCHUBERT.







COMMUNICATIONS to Editor, Items of Local Interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month previous to publication.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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## EXAMINATIONS AND REGISTRATION.

ON another page of this *Minim* will be found an interesting subject, “The Educational Value of Musical Examinations.” A paper (abridged) read by Dr. H. A. Harding (Bedford), chairman for the day at the Conference of Musicians held in the Cecil Hotel, London, last January. This paper was followed by a lively discussion. At the present time the members of the musical profession have very mixed views on the question of examinations, particularly those known as local examinations. In the discussion following Dr. Harding's paper, Dr. Henry Hiles (Manchester) rightly said:—“Examinations were inevitable. They must make up their minds to that.” It is certain that the desire for examinations in no way decreases, judging from the returns of the various examining institutions during the past year or two. It has been proved that a large number of candidates who pass the local examinations in music, immediately set up as teachers of music, many who have only succeeded in obtaining the most Elementary Certificates advertise themselves as *Certificated*.

The Registration Bill, introduced recently into Parliament for registering teachers of music, will not have much effect in changing the present state of affairs. If it becomes law it will not prevent any person from teaching music, and it will not be likely to have much influence in guarding the public against incompetence and imposture.

The Incorporated Society of Musicians publish annually a register of members, and other Musical Directories are also published yearly. What more will the Registration Bill do for teachers of music and the public generally? Examinations will continue to flourish, teachers will still increase in numbers, and the public will rejoice in exercising freedom to select teachers other than those branded with the hall mark of a Registration Bill.





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Syllabuses, Forms of Entry, Papers set in previous years, and all information can be obtained from the Central Office.

JAMES MUIR, *Secretary*.

Central Office, 14, Hanover Square, London, W.

Telegraphic Address:—"Associa," London.

April, 1902.

**Calendar Notes.**

APRIL.

1st.—Tuesday (All Fools' Day).

No. 7 (Volume IX.) of the New Quarterly Edition of *The Minim* issued.

6th, 13th, 20th, 27th—Sundays.

MAY.

1st.—Thursday. 8th.—Ascension Day.

4th, 11th, 18th (Whit-Sunday), 25th (Trinity Sunday).

JUNE.

1st, 8th, 15th, 22nd, 29th—Sundays.

JULY.

1st—No. 8 (Volume IX.) of *The Minim* will be issued.

**Gold Dust.**

Almost all occupations are cheered and lightened by music.—*Bryant*.

—:O:—

Darkest hour is nearest dawning,

Solemn herald of the day;

Singing cometh in the morning,

God shall wipe thy tears away.

—*F. R. Havergal*.

—:O:—

We need never be ashamed of our tears, for they are rain upon the blinding dust of earth, overlying our hard hearts.—*Charles Dickens*.

—:O:—

What is called Fate is only another name for Fact.—*Charles Dickens*.

—:O:—

Lay up each year

Thy harvests of well-doing, wealth that kings  
Nor thieves can take away.—*Whittier*.

—:O:—

'Tis great to live

Poor, among riches; when thy wealth is  
spent,

Want is not merit, but necessity.

—*Charles Kingsley*.

—:O:—

Be calm in arguing; for fierceness makes  
Error a fault, and truth discourtesie.

—*George Herbert*.

—:O:—

Benefits, like flowers, please most when they  
are fresh.

—:O:—

Begin nothing until you have considered how  
it is to be finished.

—:O:—

Give your tongue more holidays than your  
hands and eyes.

—:O:—

By good nature half the miseries of human  
life might be assuaged.

## Editorial.

With this number of *The Minim* (7, vol. ix.) is given as a supplement, a Vesper Hymn, by Hettie M. Hawkins.

—:O:—

The next Quarterly issue of *The Minim* will be on July 1st, 1902.

—:O:—

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—:O:—

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## Schubert.

When, on the first Sunday in February, 1797, the parish schoolmaster, François Schubert by name, took his accustomed place in the choir at Lichtenthal Church (Vienna), he doubtless received from his fellow choristers the congratulations usually extended to those upon whom falls the honour of fatherhood.

Yet we may reasonably question whether this same happy parent felt greatly elated with the state of affairs. It was, as a matter of fact, the thirteenth of such experiences, and by this time these distinctions are apt to pall a little, especially when they have to be sustained by the slender means of a humble pedagogue. Death had, it is true, been busy in the schoolmaster's flock, yet enough remained to prevent his ever being ashamed to meet his enemy in the Gate of Heaven Street, where was situated the house called by the sign of the "Red Crab." This was the home of the family Schubert.

Had the father, however, the seer's gift, he would have known that the little mite at home should in days to come raise the name of Schubert from obscurity to highest honour and reverence; should, by the judgment of posterity, take his place amongst the immortals of mortality; and that even the little house itself should be signalled out for its humble share in these events.

Franz Schubert soon showed a remarkable aptitude in music. His teachers—first his father (violin) and his brother, Ignaz (piano), and, later on, Holzer, the parish organist—soon found themselves receiving instead of giving lessons. The same thing occurred later (1808-13), when he was receiving lessons from Ruzicka, in harmony, at the Imperial Choristers' School. This master, like Holzer, found upon attempting to teach him anything that "he knew it already, and must have learnt it direct from heaven."

On Sundays, after the duties at the Court Chapel were over, the lad betook himself to the old home in the Gate of Heaven Street. Many a picture has been drawn of these happy family gatherings—here is one:—

In the middle of the room four executants are seated, each facing a music stand and holding a stringed instrument. They are completely absorbed in the performance of a new work by the illustrious master of Bonn. The light of a suspended lamp falling upon their faces enables us closely to scan their features. The oldest holds the violoncello. He is a man still in the prime of life: scarcely have his hairs begun to whiten. His marked features indicate a character of will and purpose, but they are tempered with an expression of nobility and kindness. All the other players treat him with respect.



Two younger men, between eighteen and twenty years of age, take the first and second violin parts. They are thoroughly intent upon their work, and their powers being fully taxed, their eyes are fixed steadily upon the music in front of them.

The viola player is a lad of fifteen, who seems in a state of irrepressible agitation. His hair is black and curly: this, and the glorious brilliancy of his soul-piercing eyes, redeem the face from the commonplace and ugly.

It is really the youngest of the group, the viola player, who directs the quartet. A false note comes from one of the violins. A quick shiver passes through the frame of the lad; an indignant glance is shot at the culprit, followed by an angry shake of the bow in the same direction. Presently another occurs, but this time in the 'cello part. This is passed by, but at a re-entry of the same passage the blemish occurs again. Then the violinist pauses, and with respectful hesitancy says: "Father, there must be a mistake somewhere!"

A fifth personage completes the little party. It is the mother of the young men. Her bountiful black hair contrasts vividly with the paleness of her cheeks, whose want of colour tells us somewhat of the little drawbacks which are attendant upon the rearing of fourteen children. But to-day all is happiness, and she listens with joy to the music of her beloved ones.

At the age of seventeen Schubert's voice broke, and he had then to choose a means of livelihood. He had already composed much—"could not help it!" as he remarked apologetically to his schoolboy friend, Spaun—and from this time the "demon of composition" took possession of him. Some three years were spent in preparing for a scholastic career, but the occupation was utterly distasteful to him. In spite of this uncongenial work, his rate of production in composition was amazing, and beats all records easily. In 1815 (but eighteen years old) he wrote no less than six dramatic works, including a three-act opera, two symphonies, two masses, and, amongst other oddments, 137 songs!!! "And such songs," as the astounded Beethoven exclaimed on his death-bed,—"many of them containing ten others!" October 15th of this year is responsible for a small parcel of six of these! Infinite variety, too, lies in these works. To compose was as easy to Schubert as to breathe was to another man.

Are all of these songs of high merit? Hardly; but the smile of suspicion will quickly die when we remember that "Der Erlkönig" and "Der Wanderer" are amongst them. Probably, these two songs have made Schubert's name celebrated more than any other of his compositions.

And now the man had come—one of the most gifted and poetic geniuses ever born. Had the hour come, also? Alas! No.

Vienna, then the centre of the musical world, was surfeited. It had seen the Sonata and Symphony grow, ripen, and come to their marvellous perfection, under the skilful hands of Haydn, Mozart, and Beethoven. Operas, symphonies, masses, oratorios, etc., etc., had been its solid food for the last thirty or forty years. It sat, to use a metaphor, like some city father at the close of an aldermanic feast. With the only strength it had left, it raised to its lips a glass of sparkling Rossini.

And so Schubert, like his fellow-unfortunate, Mozart, went not in the car of Fate, but under its wheels. Deeply interesting, but more deeply sad, is the tale of his struggle to eke out an existence upon the pittance brought in by the sale of his works.

But such discouragements were powerless to stop the outflow of his genius. Managers might return his operas, symphonies be written and then lie for years mute and dusty on the shelf, song after song be composed and then hawked about for shillings and even pence, yet he continued to give forth his very best.

Schubert died on November 19th, 1828, at the early age of thirty-one. But the seventy odd years since have not been long enough to mitigate the amazement of the world at his extraordinary fertility and industry: never has man more worthily utilised the talents given him by heaven; never has the Divine call to write been obeyed more unquestioningly, more loyally.

Surely, if it was the will of Heaven that he should compose—and who can doubt this?—one of those who will hear the words, "Well done! good and faithful servant!" will be Franz Schubert.

FRANK MERRICK, MUS. D.

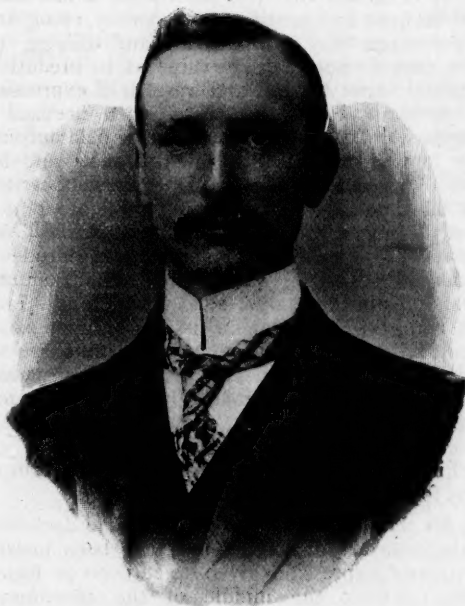
[Schubert's portrait will be found at the commencement of this *Minim*.]

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Mr. Henry Plevy is a tenor vocalist of great promise, and is making rapid strides in oratorio and concert work. He is a native of Herefordshire, and had the advantage of singing in the Hereford Festival Choir before he decided on entering the profession as a vocalist. He commenced his musical career as an organist, and for over six years he presided at two churches in that capacity, an experience which has since proved of great value. As an amateur, he commenced the study of singing under Mr. George Banks, of the Cathedral Choir, Hereford, afterwards he studied at the Royal Academy of Music for three years under Mr. Arthur L. Oswald; during that time he won the Joseph Maas Memorial Prize, a distinction tenor students are proud of. At the end of the third year the Academy Certificate was gained and the necessary medals were won. One of the first engagements secured by Mr. Plevy was the "Bromley Booth Tour" in 1900, when he was associated with Mesdames Medora Henson, Marion McKenzie, and Mr. Plunket Greene. This was a very successful tour, and placed him as a favourite before the public in a great many musical centres. A Doncaster paper said:—"Mr. Henry Plevy was not long in proving himself an artist. He has an exceedingly fine tenor voice, of rich quality and considerable power, which he uses with great artistic effort, and winning laurels for all he did."

Mr. Plevy has sung for the Queen's Hall Choral Society, the Liverpool Musical Society in "Elijah," the Sheffield Professional Orchestra, and for many other important musical institutions, including four Vocal and Dramatic Recitals given last November in Cheltenham, in conjunction with Madame Adey Brunel, the renowned elocutionist. On the last occasion Mr. Plevy had a splendid reception, and he was encored after each song by the audiences, composed of the leading amateurs and professionals of the town. It should be stated that Mr. Plevy sings in French, Italian, and German, and may be considered a good all round artist. In July, a two months' tour in South Africa will be commenced, when all the principal towns are to be visited, returning to London about October 23rd to commence the season's work, which already promises to be very successful, as engagements are booked largely for all kinds of sacred and secular compositions.

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## Systems of Singing.

BY LIBERIO VIVARELLI.

The art of singing is certainly of paramount importance in music, as it deals with the most beautiful of all instruments, that which possesses the most various and striking powers of expression, and besides has the advantage of uniting musical expression with that arising from the words. The voice differs essentially from other instruments, inasmuch as it is not separated from the person who possesses and uses it, that which gives it a direct dependency on his temperament, physical conditions and will; though formed by nature itself, it is capable of being greatly improved and developed by art. All these reasons justify research and trial concerning its nature and the best methods of training, in order better to serve the purposes of music.

The voice has been diligently studied from the physiological and acoustical points of view, and several conclusions have been drawn which give a satisfactory answer to many questions. But up to this time the results of scientific inquiries are far from giving a complete and sure explanation of all the facts, so that systems of singing based on these results are not always to be regarded as faultless, being even sometimes in contradiction with practice. This gives a plausible pretext to the partisans of the empirical method, founded on ancient tradition and supported by the testimony of a great many successes, to despise all the conclusions of physiological and acoustical researches as vain and useless.

It is certain that the old Italian school has a glorious past and is still now generally recognized as the surest way of improving and training the voice, not to speak of its value as to breadth of style and variety, vigor, and warmth of expression. As to the latter point, it is even accused of exaggeration, though it should not be held accountable for the nervousness, intemperance, and bad taste of some individuals. Dr. Hanslick writes: "A calm, noble tone, an incomparable economy of breath, the finest *portamento* in *crescendo* and *diminuendo*, above all, a smooth magnitude of rendering, \* \* \* these are the prominent advantages of the Italian school, which now in its own country, as elsewhere, is looked upon as an ancient relic, and more and more confined to the background by modern systems. As a venerable edifice, this old school projects itself in our modern times, and we look with wonder here and there at some musical star arising who makes the old teachings his own, and through splendid triumphs steps forward to new victories."

Dr. Hanslick's complaint about the decadence of the true art of singing has long been insisted upon, and expression given to it even in former times. About the middle of the seventeenth century the poet Metastasio, who lived at the court of Vienna, complained that "the true school was lost, the true manner nowhere to be found, because it demanded too much trouble for the professors of that time." Later on a committee was formed in the Conservatoire of Paris for the restoration of a good school of singing, and men like Cherubini, Méhul, Gérard and Mengossi stated that the art of singing the cantabile was quite deteriorating. All that singers cared about at that time was the suppleness and agility of the vocal cords, so that the music was only a plea for the display of their ability in executing the most astounding passages. Rossini's music was, in part, a concession to that taste, but, at the same time, formed a counteraction to it, as his passages are extremely beautiful and very often in accordance with æsthetic expression; moreover, he gave a large share to the cantabile, which he greatly improved and rendered more homogeneous and expressive. Rossini's music is so well written for voices that it constitutes in itself good practice, both for development and vocalization. So the art of singing received through it new life and was put again on the right path. And from that time begins another glorious period for the Italian school.

If we are now again deteriorating it must be ascribed to two principal causes; the first being the great hurry pupils are in to present themselves on the stage, their extreme presumption and carelessness of earnest study; the second, the false and



sometimes capricious systems adopted by professors, many of whom have no method or system of graduation in their teaching. Some of them, meeting with a voice possessing natural facility in the higher register, undertake to extend it from the very beginning, and, as a consequence, weaken the medium notes; or, to gratify their pupils desirous to shorten the time of instruction, alternate in the earlier stages of the study exercises with difficult pieces, which, on account of their great compass and the accent they require, strain the voice and force natural gifts and talents. Pupils are flattered by all this, thinking to make rapid progress. But soon frequent indispositions appear, and the voice becomes veiled, weak or tremulous, or if the organ is strong enough to resist at first the undue strain, the career is shortened, and the singer is obliged to give up singing at an age when he ought reasonably still to possess the full power of his vocal resources.

Nevertheless the old method is not a lost art, for in Italy and elsewhere we can still meet with honorable representatives of it, both teachers and performers. It is important to state that it flourished in Italy earlier and more than in other countries, taking from thence its name, because there voices are often happily placed by nature, and the predominance of open and full sounds in the language helps admirably in the production of the voice. So the empirical method could not have been founded on better grounds than on those placed by nature; a careful observation would have been sufficient to discover the chief laws by which that fact was governed, and the devices by which it could be produced and made available.

But it would be unwise to think that the art of singing, considered as a matter of teaching, should not be capable of improvement, and that all the rules and practices of the old masters should be accepted without discussion. It is a fact that they have in course of time passed through important changes, so that the Italian school of the eighteenth century is not the same as that of the seventeenth, and in the more orthodox schools there are now manners employed which were unknown to the ancient masters, while some of their practices have, with good reason, been rejected. It was, for instance, a general custom to begin the study with the *nessa di voci*, i.e., by swelling and diminishing every sound; that which requires so complete a command over respiration and voice as to be reasonably considered as an exercise not at all adapted to beginners, and which may produce unnecessary and dangerous fatigue, until the respiratory and vocal organs are duly prepared for it.

Observation, reflection and experience must necessarily introduce new views more in accordance

with the true nature of the subject. Physiological studies, though up to our time imperfect in all the facts involved in so complex an act as that of singing, may also serve to illustrate some of them and to support theories when their demonstration falls in accordance with practical results.

So it happens that the ostentatious contempt of the champions of the Italian school for the results of physiological and acoustical sciences is not to be regarded as more reasonable than systems *a priori* based on these results without taking into account their practical application.

In the case of respiration science is certainly a valuable help to determine the best manner and means of developing, increasing and ruling the inspiration and emission of the breath. And yet, even on this point, the want of precise hints may induce some misunderstanding. Not to speak of the different methods of respiration, upon which nearly all the masters perfectly agree, there are teachers who recommend their pupils to breathe through the nose, while others insist on carefully avoiding it. The latter say such a manner of taking breath may give to the voice a nasal character, and besides, while singing, the mouth must be always more or less open, so that it would be unreasonable and in most cases even impossible to close it on purpose to breathe through the nose. But it is necessary to clearly understand the matter and carefully distinguish the different circumstances in which respiration can take place.

It is a fact that the nostrils serve admirably to fill quietly and evenly the lungs, both purifying and warming the air before reaching the vocal organ, which is of the greatest importance to avoid parching of the throat and causing diseases of both throat and respiratory organs. Thus it must be necessarily considered as the normal mode of breathing. As to the nasal character of the voice it is not produced at all if, after breathing, care is taken to open the mouth and to aim mentally to the right "placing" of the sound a few seconds before attacking the note.

But, as a matter of course, all this requires time, so that when the singer is urged by want of breath, he must necessarily recur to breathing through his mouth. On the other hand, when this is not the case, as at the starting and during a long rest, the former mode may be easily adopted, and, with the above named precaution, practiced with advantage. Even more so in the first exercises, where the development of so important a function as breathing is one of the principal points to be carefully studied.

As regards the "placing" of the voice, it is too complex a fact to be completely illustrated by

scientific researches, its observation being extremely difficult and liable to many mistakes. Neither can it be sufficiently described by more or less superficial empiricism through different devices, the chief of which is considered singing upon the Italian open vowel *a*. It is known that this vowel can give to the voice a guttural and in many cases a vulgar tone. There are besides in the compass of the voice notes which are not easily produced on that vowel, particularly at the beginning of the study, unless it is more or less turned toward another vowel.

Every singer is aware that the less vocal sounds *i* (*ee*) and *u* (*oo*) may be of great advantage to help the right placing of certain sounds and to give them resonance and firmness, the first keeping the root of the tongue away from the soft palate, and thus aiding the current of air in directing itself against it; the second forcing the larynx down and bringing the voice forward in the mouth. As to a round *a* and *o*, everybody knows how much they contribute to give the voice a more noble and homogeneous tone. It is, by the way, one of the weak points in the theory of the voice not to have sufficiently acknowledged and explained all the facts relative to the production of the voice, and to have regarded the modification of form of the throat and mouth cavities simply as conditions of sonorousness and timbre.

The reproach which has been cast on the Italian school as to superficiality and want of well defined and appropriate rules on many important points is, perhaps, not without some foundation. So it is with the general custom of tapping some spot between the eyes, about the nose or elsewhere, to point out the direction to be given to the current of air in producing the notes in the different registers. It is a fact that the breath coming out of the larynx takes such and such direction, for the different series of sounds, so as to ring in different parts of the throat and mouth cavities.

This is not only a necessary condition of the purity, beauty, and resonance of tone, but in some cases also of its very production, and the singer experiences peculiar sensations corresponding to those directions, so as to justify such denominations as chest voice, head voice which appear rather strange, the voice being only produced in the larynx by the aid of the lungs. But if those indications, which can be exactly determined, are in most cases successful, it occurs not rarely that the student can understand but little of it, and then they serve only to confuse him, causing him to exhaust himself in vain efforts to carry out the suggestions of his teacher, and giving frequent occasion to defective timbre, as in guttural and nasal tones.

The direction given to the column of air is, moreover, not the sole element to be reckoned in

the "placing" of the voice, though it includes most of its chief conditions, causing the different parts of the throat and mouth to assume naturally the required position.

On these accounts we perceive the evident necessity of some more suitable and well defined device, which being in correspondence to the effect desired, and consequently efficient to obtain it, may be also clear, intelligible, and under the most exact control of both pupil and teacher.

It is to be observed that the different vowels produce in the throat and in the form and size of the vocal channel peculiar changes alike to those required for the production of notes in the different series. So the use of the different vowels may replace the aforesaid expedient with advantage, they being exactly determined, clearly perceptible to the ear, and their utterance depending entirely on the will. Every sound has its fittest vowel—that is to say, that through which it is more easily produced and which gives it the greatest sonority, purity and beauty of tone. Thus the ingenuity of pupil and teacher must be exercised in seeking for each note the fittest vowel.

Vowels are, moreover, capable of numberless modifications, which render them most apt to serve the purpose of voice in singing, and through which it is possible to pass by almost imperceptible degrees from one to another. This explains how different vowels may be sung on the same note, as it is the case in singing with words. For when the singer has learned to place rightly every sound by the aid of the proper vowel he can by degrees accustom himself to change it to the other ones. And to this end serve even more the compensations which may be established in the throat and mouth cavities, enabling the singer to obtain by different means the same results. To give an example, *i* (*ee*) causes naturally the shrinking of the jaws and *u* (*oo*) of the lips, so that inexperienced singers cannot utter them with the required opening of the mouth. And yet well directed practice may bring one to open the mouth, even on such vowels, sufficiently to give the sound the necessary effect.

To this end we must call to our aid another series of devices, such as lowering the larynx, expanding the back cavity of the mouth, and similar expedients, clearly perceptible, partly tangible and quite dependent on and controllable by the will, which, in union with the right use of vowels, constitute the whole of the true and perfect art of placing and training the voice.

The sensations alluded to above experienced by singers in the different registers and sections of registers, as they can be exactly established and described, are not, however, to be undervalued. They must on the contrary, be constantly borne in mind, as the surest proof of the right placing of the

voice, Only alone they cannot, for the reasons already named, give a clear and absolute direction to it.

There are still other points where the want of precise hints, both in scientific and empirical systems, must be sincerely acknowledged.

One of these cases is the influence which consonants may have upon the production of the voice. This is not generally taken into account. Though consonants have nothing to do with the voice, which is only produced in the larynx and exclusively represented by vowels, falling on the moment of attack of the tone or of the passage from one tone to another, as is the case in music with words, they may affect the sound by rendering its production more or less easy. Their effect upon the voice depends upon the amount of liberty they give to the passage of the air, and the different forms they cause the cavities of the throat and mouth to assume.

L has been long considered as the most vocal of all the consonants, as it gives less impediment to the passage of the voice than any other, so that it can be sung on almost as well as vowels, and many masters, to help the emission of the voice, suggested to their pupils to sing exercises on the syllable *lah*. But to practice on a syllable beginning with a consonant instead of on a mere vowel would prevent a neat and pure striking of a tone, which is so important and difficult to acquire, as consonants, removing any occasion to gliding and checking the glottis, and to aspirations, leave opportunity to learn how to avoid such obvious defects.

Not wishing to go too far into the subject it is enough for the purpose to show by these simple hints how it is possible and is also important to build up a truly earnest, precise and scientific system of teaching singing, taking from tradition that which is reasonable and proved by practice, and making ones own method the ascertained results of careful and scientific observation, the one supporting the other, and constituting a whole not subject to prejudices and fanciful influences.

The teaching of singing is, of course, a matter so dependent on individuality, both as regards master and pupil, that it is sometimes difficult to distinguish exactly the action of the system and the peculiarities of its application. But, speaking from a higher point of view, if different schools can boast many satisfactory results, the chronicle which has registered the latter has not shown the reverse of the medal; that is, how many voices and talents have been by the same systems spoiled, forced or injured.—*The Vocalist*, U.S.A.

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#### CHAMBONNIERES SARABANDE.

Will you play me my favorite tune, dear,  
Chambonnières Sarabande?

Its little trills and graces

Just suit your little hand;

I love to sit and listen,

And dream of times gone by—

Play on, and let me dream, dear,

'Tis only you and I.

It is a Royal Palace,

A room all hung with gold,

And rich with decorations

From brush of masters old;

A harpsichord is standing

Upon the polished floor,

Before it sits the master,

In courtly dress of yore.

A double line of courtiers

Are waiting for their King,

Who comes to hear the master

Play quite his latest thing;

The door is thrown wide open,

The courtiers gracefully bow,

His Majesty, then seated,

He gives the signal, "Now!"

I listen to the music,

And mark its rhythm quaint,

Now rising, swelling, falling,

Like to Love's sad complaint;

And now, the music ending,

The master's callèd near

His King, who in his pleasure,

Speaks gracious words to hear.

Ah me! the dream has vanish'd,

Your playing's finished, too:

It's been to me such pleasure—

I'm sure it's pleased you, too.

One thing I've often thought, dear,

And cannot understand,

How 'tis so very few know

Chambonnières Sarabande.

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—EDWIN GREENE.



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### The Examination of Pupils.

At the conference of the Incorporated Society of Musicians, held at the Hotel Cecil, London, in January last, the following paper was read by Dr. H. A. Harding (the chairman of the day), of Bedford:—"the subject of which was 'The Educational Value of Musical Examinations.' Having humorously called upon himself to read his paper, Dr. Harding, who had a cordial reception, said the subject of musical examinations was one which at the present moment demanded the most careful and serious consideration, especially in regard to the question whether such examinations were any help or hindrance to the progress of the glorious art of music. The rapidly increased demand for musical examinations had so engrossed the attention of musicians in recent years, that the correct framing and practical working of examination schemes had not always received that thoughtful attention and careful scrutiny which they deserved. (Hear, hear.) In his opinion, examinations were distinctly subordinate to education, and they would not only fail to achieve their object, but would also prove a positive evil if they were not kept in their proper place in the general scheme of musical education. (Applause.) The justification for local musical examinations rested simply on the grounds that they had a distinct educational value, and that if they did not form a valuable supplementary aid to the work of the teacher, they had no right to exist at all. He would not labour the point as to how far these examinations furnished reliable information to students in regard to the efficiency of the teaching they received, but it could not be doubted that they were of value in that direction. There was no doubt that local examinations, both practical and theoretical, were of real importance, and that they had materially helped to further the great progress in musical education, which had of late years been so apparent, by encouraging pupils to study properly graduated technical exercises, and really good music by stimulating them to make greater efforts themselves to acquire proficiency. As to whether the usually-accepted local examining schemes were framed in a manner the best calculated to produce the highest possible results of which they were capable, he would at once say that, in his view, the subjects of these examinations on the whole did certainly constitute the best ground-work of musical education and proficiency in the knowledge and performance of music; but he thought there were some points which required consideration. Having dealt with local examinations, their educational value, and some of their possible defects, Dr. Harding went on to consider some of the points connected with the higher examinations, and to meet some of

the objections that were sometimes brought against them. Unhesitatingly he asserted that they were of immense educational value. Many years of experience had enabled the framers of the higher examining schemes to select and arrange in their proper order those subjects which formed the true basis of musical education; and the earnest and thorough study of these subjects by the candidate, with a view to reach the high standard of proficiency required by the examiners, had exerted, and did exert, a very wide and beneficial influence on the musical education of our young musicians. Life was short, and the time of the student extremely valuable; therefore he should choose a higher examination in the subject in which he was desirous of excelling. This was perfectly feasible in the present day. A singer, a violinist, a pianist, an organist, or a theorist could avail himself of the opportunity of having the hall-mark of proficiency placed upon his attainments in a most effectual way. He (Dr. Harding) admitted that the acquirement of a full and complete knowledge of music, or any other subject, was no guarantee that the possessor had also the ability to teach. On the other hand, no one could possibly teach successfully who had not this full and complete knowledge of his subject. It must be conceded that if a would-be teacher had thoroughly studied the particular branch of music he essayed to teach he was undoubtedly on the high road to proficiency in the art of teaching. He would, however, say most emphatically, that they should sternly repudiate the sometimes whispered, though scarcely veiled, insinuation that only those who obtained degrees or diplomas possessed either the requisite knowledge or the ability to exercise the profession of teacher of music. (Applause.) Nothing could be more devoid of the truth. But as there were at present no means of preventing the veriest ignoramus from entering the ranks of the profession, there could be no doubt that the possession of a reputable degree or diploma did afford definite and reliable information as to the musical knowledge and requirements of those who successfully obtained them and followed the calling of teacher. (Hear, hear.) Honest doubters had accused these higher examinations of cramping and stunting the minds and talents of would-be composers; but if a man were a born composer—a genius—his absolute originality would hardly allow him to conform to any set procedure in pursuing his studies. He would strike out a path for himself—but there were only a few geniuses sent to them in each century, and this objection need not disturb them. (Laughter.) The real technique of composition was, he feared, little understood at present; nevertheless, if the higher examinations prevented people from composing who had nothing to compose, they should be hailed with delight and

thankfulness, for it was generally thought (except by music publishers) that there were too many composers in the present day! Depend upon it, no examinations could make or mar a genius, but they could and did materially help to make cultured musicians. (Applause.) There is a common belief that examinations encouraged what was called "cram," but, surely, this was just what they most easily detected and frustrated. Superficial and ill-digested knowledge, designedly prepared for examination purposes, was very soon discovered by the examiners. It was certain that no success attended any mere dodgy dishonest attempt to hoodwink them. (Applause.) No one had a higher belief in the educational value of examinations than he (the Chairman) had, but it was necessary to guard against their being forced out of their legitimate and proper position. In their proper place, as an eminent educationalist had said, they had done great service to education, and were capable of doing yet more; but they could only do so on one condition. Let musicians make sure that for them and their pupils success at examinations should not be regarded "as an end, but as a means towards the higher end of real culture, self-knowledge, and thoughtfulness." (Applause.)

Some discussion followed.

Dr. Hiles thought that examinations were inevitable. They could not be avoided. He alluded to ear-training and sight-reading as points in musical education that were at present very deficient, and ought to be pushed on as fast as possible.

Professor Prout expressed general concurrence in the views put forward by Dr. Harding in his paper. In regard to examinations, he strongly protested against the practice of putting "catch-questions" in any examinations, whether theoretical or practical. (Applause.)

Dr. Cummings, claiming an experience of examinations for a considerable number of years, took exception to *viva voce* examinations, advocating examination by papers as being much preferable. He had often had to stop the examiner himself after the student had left the room, and to complain of his asking questions instead of being content with listening to what had been done. (Hear, hear.) He was delighted with Dr. Harding's paper, which was practical, and afforded a good basis for practical discussion.

Sir Frederick Bridge said he had had a great deal of experience of varied examinations, and failed to see how it was possible in the musical art to do without them. It was necessary to put up with them. The great point was to see that they were rightly conducted. The most important thing was to take care that the people entrusted with the examinations were those to whom they ought to be

entrusted. There was nothing so tempting to a young man as to be nominated as an examiner. He remembered his own experience in that respect, and was so proud of the nomination that he had a notice of the fact put in a local newspaper at once—although he did not believe that he was qualified for the task. (Laughter.) He had since had to continually protest against the tests that were set by younger men, who could not possibly know so much about the matter as he did himself. (Laughter and applause.) It was of the utmost importance that the persons nominated for the examinations should have the necessary experience. He agreed with Dr. Cummings that examination by paper was much better than *viva voce* examination. (Hear, hear.) Students were often bothered by the peculiarity of the examiner. The examiner might use great words which the student might have in his dictionary at home, but which did not happen to be present to his mind at the moment. (Laughter.) The thing was to fix on a real system of examination, simplified and made practical. (Hear, hear.) He saw present, in the person of Mr. Curwen, one who had so simplified the tonic sol-fa system—

The Chairman here interposed, saying it was necessary for speakers to keep to the question.

Sir Frederick Bridge said this was the question. (Laughter.) He was not going to advocate the tonic sol-fa system, but merely to say, on the point of simplification, that Mr. Curwen had so simplified the tonic sol-fa system that the greatest fool could teach it. (Loud laughter.) It had been brought within the grasp of the village schoolmaster, who so played the harmonium that the cows in the neighbouring fields died from the effects. (Great laughter.)

Mr. Turner (Portsmouth), Dr. Sawyer (Brighton), Dr. Keighley (Manchester), Dr. Vincent, Mr. Harrison, and others took part in the discussion, dwelling on points of detail in regard to examinations, and generally welcoming Dr. Harding's paper.

A hearty vote of thanks to Dr. Harding for his valuable paper was passed.

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The experience of that visit to Gloucester fired Miss Smith for the love of Oratorio and high-class music, and after singing to the late Sir Joseph Barnby she determined to take up singing as a profession. After a course of lessons under Garcia and Mr. F. Bevan, she commenced her career as a Soloist, and for two years Miss Smith was solo soprano at the Church at Teddington, where Mr. James Coward, the renowned organist, attracted large crowds on Sundays to listen to the music. At this Church a great deal of money is spent on a special musical performance.

Miss Katie Smith's bright soprano voice is well suited for oratorio music, and her services are in great demand. After a recent appearance at the Queen's Hall, London, Mr. Joseph Bennett (special critic, *Daily Telegraph*) says:—

"The value of a ready and resourceful artist was strikingly shown on Sunday night. After singing in Sir F. Bridge's 'Flag of England,' Miss Lucille Hill owing to hoarseness was unable to take her part in Rossini's 'Stabat Mater.' Miss Katie Smith, the soloist in Parker's 'Holy Child' came to the rescue, and though the lady, I am told, had never previously appeared in 'The Stabat' she discharged an unlooked-for task with skill and great success. Service of this kind, when found, should be made a note of."

Miss Smith has sung several times at the Recitals given in Gloucester Cathedral, at the Crystal Palace, Royal Albert Hall Concerts, St. James's Hall and at many of the leading musical centres in all parts of the Kingdom, and at the present time she has many engagements booked for important choral and other musical Societies.

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**Chester Musical Festival,** July 25th, 26th, 27th, 1900.—"Zion's Gade—The baritone solo was sung by Mr. Charles Knowles with much earnestness and effect."—*Daily Telegraph*, July 26th, 1900.

"In which Mr. Charles Knowles sang the solo part very ably."—*Times*, July 31st, 1900.

"The solitary solo was powerfully sung by Mr. Charles Knowles."—*Yorkshire Post*, July 26th, 1900.

It is a somewhat trying solo, but in the hands of Mr. Charles Knowles, who made his first appearance at the Chester Festival, it received artistic treatment, and showed his fine voice off to advantage."—*Chester Chronicle*, July 28th, 1900.

"Faust" Berlioz.—"With Mr. Charles Knowles as an unusually powerful Brander."—*Times*, July 31st, 1900.

"Mr. Charles Knowles had in Brander, a peculiarly suited to his powers. In the closing cadence of the burlesque Amen Chorus, his stentorian voice told against the whole body of men's voices with an effect quite unique."—*Yorkshire Post*, July 27th, 1900.

"Transfiguration of Christ," Perosi.—"The soloists, Mr. Green and Mr. Charles Knowles (upon whom the bulk of the work fell), and Mr. Ditchburn, all did justice to their parts."—*Manchester Guardian*, July 28th, 1900.

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## HIGHER EXAMINATIONS.

The LAST DAY OF ENTRY is June 21 for the FIFTY-EIGHTH HALF-YEARLY HIGHER EXAMINATIONS for DIPLOMAS AND TEACHERS' CERTIFICATES IN PRACTICAL AND THEORETICAL MUSICAL SUBJECTS, which take place at the College on July 21 and following days.

## LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE.

The next HALF-YEARLY LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE (Theoretical) will be held on Saturday, June 21, 1902, in the United Kingdom, and on June 7, 1902, in the Colonies. Last day of entry in the United Kingdom being May 21, 1902. The scheme includes Senior, Intermediate, and Junior Divisions, with an Honours Section and a Pass Section in each Division. Six National Prizes (3 Five Pounds and 3 Three Pounds) are awarded annually after the June Examination. Particulars on application.

N.B.—The New Syllabus comes into operation with the Examination on December 13, 1902.

## LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC.

The LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC include Pianoforte, Organ, Solo Singing, and Violin, and are conducted in Three Divisions—Senior, Intermediate, and Junior—and there is also a Preparatory Grade in Pianoforte and Violin playing. Honours Certificates and Pass Certificates are awarded.

The following is a probable list of the Centres, with dates, at which Examinations in Instrumental and Vocal Music will be held during the Session.

In May.	In May. (contd.)	In June (cont.)	In June. (contd.)	In June. (contd.)	In July. (contd.)
Abbeyleix	Peebles	Birkenhead	Huddersfield	Woolwich	Folkestone
Aberdeen	Perth	Brecon	Hull	Worcester	Great Yarmouth
Ayr	Peterborough	Brixton	Kendal	Wrexham	Leamington
Ballymena	Peterhead	Bromley	Keswick	Yeovil	Leeds
Belfast	Pontypridd	Brussels	Kidderminster		Lincoln
Blairgowrie	Portsmouth	Burnley	King's Lynn		Liverpool
Bolton	Rochdale	Bury St. Edmunds	Lancaster		London
Brockley & New Cross	St. Ives	Buxton	Leicester		Lowestoft
Bury (Lancs.)	Southend-on-Sea	Chatham	Louth		Margate
Carmarthen	Stirling	Cheltenham	Manchester		Newbury
Cork	Stornoway	Chester	Newbury		Newport (Mon.)
Crieff, N.B.	Sunderland	Cleator Moor	Northampton		Norwich
Dingwall	Swansea	Colchester	Oxford	Alton	Nottingham
Driffield	Walthamstow	Darlington	Pembroke Dock	Banbury	Preston
Dublin	Whitby	Denbigh	Putney	Birmingham	Ramsgate
Dumfries	Woolwich	Derby	Sheffield	Blackburn	Reading
Dundee		Devizes	Southampton	Blackpool	St. Austell
Elgin		Dewsbury	Southport	Bodmin	Scarborough
Falkirk		Dulwich & Norwood	Stockport	Bradford	Sleaford
Greenock		Ealing	Stockton-on-Tees	Brighton	Spalding
Haverfordwest		Edinburgh	Stroud	Bristol	Walsall
Inverness		Glasgow	Surbiton	Cambridge	Wellington (Salop)
Isle of Wight		Gloucester	Swindon	Cardiff	West Hartlepool
Kilmarnock		Gravesend	Taunton	Carlisle	Wisbech
Llanelli		Grimsby	Tenby	Carnarvon	Wolverhampton
London		Guildford	Torquay	Chichester	Wrexham
Londonderry		Halifax	Tunbridge Wells	Craubrook	York
Merthyr		Hanley	West Ham	Croydon	
Middlesborough		Harrogate	Weymouth	Doncaster	
Newcastle-on-Tyne		Hereford	Whitehaven	Eastbourne	
Oldham		Herne Bay	Wolverton	Exeter	
	In June.				
	Aberystwyth				
	Ashburne				
	Baiham				
	Barnmouth				
	Barrow-in-Furness				
	Bath				
	Belper				

The Instrumental and Vocal Examinations will take place at Foreign and Colonial Centres from August to December.

As arrangements are made, other Centres will be added. The dates given are subject to alteration.

Candidates must send name and fee to the Local Secretary at least Twenty-eight days before the Monday of the week in which the Examination is announced to be held. The week of the Examination may be learned from the Local Secretary.

A National Prize of £5 is awarded annually in July in the Senior Division of Pianoforte Playing.

Ten Local Exhibitions (tenable at Local Centres in the United Kingdom) and Three Local Exhibitions (tenable at Local Centres in the Colonies), value £9 9s. each, will be awarded in connection with the Local Examinations in Pianoforte, Organ, and Violin Playing, and Solo Singing held throughout the Session.

The Examinations of the College are open to all persons, whether students of the College or not.

Candidates may enter in any Division without restrictions as to age.

BY ORDER OF THE BOARD.

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Secretary.

## Vesper Hymn.

"HE SHALL GIVE HIS ANGELS CHARGE."

By Hettie M. Hawkins.

Slow.

*p* Je - su guard Thy ser - vants Through each earthly night,

Till heavens dawn of glo - ry Grants E - ter - nal light. A - men.

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## Abbe Liszt's Letters.

## HIS LIFE'S ROMANCE.

Liszt was born on October 22nd, 1811, at Raiding, near Odenburg (Hungary). He was a great composer and pianist. His principal works include the Oratorios, "Christus," and "St. Elizabeth," Pianoforte Concertos, Symphonies and Cantatas. He wrote several works on music. In 1865 he took minor orders in the Roman Church, receiving the title of Abbé. He visited England several times, and for the last time in 1886, a short time before his death, which occurred at Bayreuth, on July 31st, 1886. The portrait given in this *Minim* (page 96), was one of the last taken of the great musician, and a few days previous to his death.

"The sixth and seventh volumes of Franz Liszt's letters to Princess Caroline Sayn-Wittgenstein have been published. The two volumes cover the last twenty-five years of the great Master's written communications to the illustrious lady, "for whom he hoped that even his last sigh would be a benediction," to quote the words recalled by Herr La Mora, the Editor, in his preface. The letters contained in the sixth volume, dating as far back as the beginning of 1862, were written during the period immediately following the bitter disappointment experienced by Liszt and the Princess, in consequence of the decision of Pope Pius IX. postponing their marriage, which they had fixed for October 11th, 1861, to an indefinite date. Overwhelmed by grief, the Princess saw in this an indication of the Divine will, and would not accept the Pope's offer to re-examine her Act of separation. When, two years and a-half later, Prince Nicholas Wittgenstein died, and the Princess was free, she did not return to her former intention, although the Archbishop, afterwards Cardinal, Hohenlohe, the Pope's Grand Almoner, himself offered to marry the couple in his Chapel. Other plans inspired the heart of the Princess, who seemed to have submitted to the atonement of renunciation; and it was through her that Liszt became an Ecclesiastic.

The Editor states that Liszt did not forsake the Princess, and that her renunciation cannot be attributed to his own secret wish, which she might have guessed; but that the Princess saw a Divine punishment in the obstacles placed in the way by the Pope to which she must submit. Liszt's attitude, on this change in his beloved friend, may be seen from a letter to her written on June 21st, in which he says, not without bitterness:—"The one chapter which, with burning passion, I had wished to add to the story of my life is wanting." A few weeks later, on July 25th, he expresses the

same thought in nearly the same language, adding: "Do not ask me which. Nobody may ask me about it; you, however, the least."

On March 23rd, 1873, the sad words slip from his pen once more:—"Your great heart is busy with my biography. Only one glorious page was destined for it. The fate, however, which none can escape, but which, for this reason, is not less anti-Christian, assigns me a place in the shadow. I submit without complaint."

The letters contain many interesting comments on prominent men and women with whom Liszt, through his relations with court circles, came into contact; and also on musical life in the European centres of Art."—*The Standard*.

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WHOLESALE DEPARTMENT FOR "THE MINIM."

**Lives that Live.**

The subject chosen for this article on the surface may look paradoxical, for where there is life it must of necessity be living. This, like an axiom of Euclid, cannot be argued, because it is a fact and must always remain so.

Nature is teeming with life, and whenever we search we are sure to find it in some form or another. In the air we breathe, and in the water and food that nourishes the body, particles may be seen plainly with the aid of microscope. For the purpose of sustaining life, life must feed upon life, and as that is the case it will be plainly seen that life feeds life. Such are the laws of creation, proofs of which may be found in the vegetable and animal kingdoms.

We have said that life supports life, therefore life must influence life wherever it exists; for instance, botany asserts that some plants will not flourish by the side of others of different character and possessing stronger natures. Wheat and tares will not grow together, the one will choke the other.

In the realm of man life has the same power of influencing the lives of others to some extent, and who is there that can measure the amount of good or evil that streams from an individual life; common place, and ordinary it may be, but, oh, how often does the common become the parent of that which in the future makes itself immortal.

Influence, which is one of the greatest forces in the world, figuratively speaking, may be said to be the potter into whose hands the clay of human character is placed to be moulded and shaped into a vessel for humanity to examine.

We have seen in the previous paragraph that man is affected by the lines which he comes in contact with, the same as the piece of steel that enters a magnetic field, and it is from that fact I have gathered that. Lives live, for man cannot live to himself.

Through the many ages that have rolled away, there has been many lives that have shone out brightly, as a star that guides the traveller on his lonely way, although it is lamentable to note that in the greater number of cases the light was not appreciated until the planet had departed.

Such men as Plato, Socrates, etc., who debarred themselves nearly every pleasure of life in order to advance their philosophy were not esteemed by the community. To day, his philosophy is much admired, and his advice often acted upon, thus proving that the present age is much more advanced in learning and culture than it was in his time.

History is full of such brilliant examples of men and women who have sacrificed all for the purpose of benefitting others, but as space will not allow of us mentioning any more, we must turn our attention to those lives that have lived, and are still living to-day in the musical world.

The first that attracts our attention is Handel, whose works are more valued and admired to-day than ever they have been before, and as the people become more educated in good music they will still be more highly appreciated.

Surely, he never enjoyed the favour of the world for any length of time, always struggling and fighting against tremendous difficulties, feeling confident that he was fulfilling the great purpose for which he was created.

To-day numerous students are to be found studying this composer's work, endeavouring to become proficient in interpreting correctly this great master's thoughts and wishes, thus allowing themselves to be influenced by a grander and nobler life. There are others who study his works for the sake of examining the beautiful treasures that lie hidden in the chords, so that their compositions may be raised to a higher standard by giving heed to detail in form and style. Then there are some people who simply endure the agony produced by hearing a performance of a great work, because at the present day it has become fashionable to attend classical concerts, and to have classical music in the drawing-room. At the conclusion one may expect to hear from such people some such exclamation as this: "Was it not nice?" or, "That was very

nice," a toffy, in elevate training and bea blown a men or the sam who is a highe poor ar way of suppor without In great the live pressed done it that th they h T it may ever it task th your l when

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nice," as if they had just finished sucking a piece of toffy, instead of listening to that which would elevate the thought, and soften the disposition by training the mind to appreciate all that is lovely and beautiful. This class of people, who are simply blown about by any wind of fashion, never become men or women whose lives live in others; yet at the same time they are of great service to the man who is striving to educate the people to appreciate a higher class of music, for if they did not exist the poor artist would certainly have to find some other way of getting a living, as there would not be any to support him financially. Ambition is good, but without common sense it is useless.

In conclusion, it is worthy of note that, the great men who have been influential in moulding the lives of others, are those who have been impressed with the importance of their work, and have done it to the best of their ability, never anticipating that the work would remain as a monument when they have passed from this earth.

The work that is well done will reap a reward; it may be in the future, or in the present, but whenever it is, reader, the fact remains, therefore do the task that has been allotted to you faithfully, and your life, with those of the great men, will live when all that is mortal has gone to corruption.

G. H. S. HUMPHREYS.

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## Academical.

### THE ROYAL ACADEMY OF MUSIC.

The Goldberg Prize (baritone and basses) has been awarded to George Clowser (a native of London). The examiners were Messrs. Richard Green and Frederick Ranalow, and Madame Hope Glenn (in the chair).

The Llewelyn Thomas Prize has been awarded to Thérèse Grabowski (a native of Garelockhead, Dumbartonshire), Adelaide M. Rind and Dorothy L. Purser being highly commended. The examiners were Madame Amy Sherwin and Mr. Iver McKay.

The Evill Prize has been awarded to George Henry Gardner (a native of London), Alexander Webster being commended. The examiners were as above.

The Sterndale Bennett Prize has been awarded to Florence Reeves (a native of London), E. Gladys Law and Henrietta E. Simons being highly commended, and Sybil Hutton and Dorothy G. Forster commended. The examiners were Messrs. Harvey Löhr, Charlton T. Speer, and Fountain Meen (chairman).

—:O:—

### THE ROYAL COLLEGE OF MUSIC.

The final examination for Free Open Scholarships took place on Thursday, Friday and Saturday, 20th, 21st and 22nd February, 1902. The number of candidates throughout the United Kingdom applying to attend the preliminary examinations was 387. Of these, 30 were disqualified on various grounds, and 11 were absent from illness and other causes. The remainder were examined by the Honorary Local Examiners at 94 centres on 29th January, and reduced to 117. Of these, 7 subsequently withdrew, and the remaining 110 attended the final examination at the College in London in the following subjects:—Composition, 4; singing, 49; pianoforte, 29; organ, 4; violin, 16; violoncello, 7; hautboy, 1.

The professors present at the examination were:—Sir Walter Parratt, Mus.Doc., Dr. C. V. Stanford, Mr. Franklin Taylor, Mr. E. F. Arbos, Mr. H. Blower, Sir Frederick Bridge, Mus.Doc., Mr. A. Randegger, Mr. J. F. Barnett, Mr. Frederic Cliffe, Mr. A. C. Bent, Miss Anna Williams, Mr. W. S. Hoyte, Mr. Gustave Garcia, Mr. A. Visetti, Mr. E. Dannreuther, Mr. J. St. O. Dykes, Mr. W. M. Malsch, Mr. H. H. Inwards, Mr. W. E. Whitehouse.

The following are the names of the 11 successful candidates:—*Composition*: Fielden, Thomas P., Chichester. *Pianoforte*: Boyd, Helen, Baillieston, N.B.; Phillips, Edmund O'N. R., London. *Singing*: Millward, Frank A., Moseley; Wasserzug,

Israel, Hampstead; Yelland, Maria, St. Austell. *Organ*: Higgins, Giles J., Bristol; Macdougall, James, Edinburgh. *Violin*: Kinze, Henry H., Anerley. *Violoncello*: Evans, Charles H. W., London; Lion, Adelina S., London.

Proxime Accesserunt:—*Composition*: Harris, William H., London; Taylor, William F., Nottingham. *Pianoforte*: Baker, Alice L., Wandsworth; Cooper, David H., Harpenden; \*McCheane, Mildred G., Freshford, Ireland. *Singing*: Bates, Thomas T., London; Buckmann, Rosina, Spark-hill; Dow, Clara M., King's Lynn; Hards, James V., Sevenoaks; Jagger, Mary A., Elland; James, Caroline E., Birmingham; Millard, Elsie, Smethwick. *Organ*: Hall, Ernest, Stockport. *Violin*: Armstrong, William B., Gateshead; Byles, Wm. J., London; Graham, Reena, Motherwell; Law, Mary, Streatham; Scharrer, Muriel R., Brixton. *Violoncello*: James, Ifor B. H., New Wandsworth.

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#### TRINITY COLLEGE, LONDON.

The Queen Victoria Lectures for the Session will be delivered during next Term, commencing April 22nd, by Dr. Charles W. Pearce, Dean of the College; Examiner in Music, Cambridge and London Universities. The subject chosen is, "English Church Music: Past, Present, and Future."

MUSICAL EXAMINATIONS. — The Board of Trinity College, London, announce the appointment of four Examiners to conduct this year's examination in Practical subjects in India and the Colonies, viz.: India, Dr. W. Creser; South Africa, Mr. G. E. Bambridge; Australia, Mr. Charles Edwards; New Zealand and Tasmania, Mr. Alfred Mistowski, Mus.Bac. In every case the examination requirements and standards are the same as in the United Kingdom.

June 1st is the last day of entry for the following Open Scholarships, tenable for three years, and Exhibitions, tenable for one year:—One Pianoforte Scholarship, One Vocal Scholarship, Benedict Pianoforte Exhibition, Sims Reeves Vocal Exhibition, College Violin Exhibition, College Viola Exhibition, College Violoncello Exhibition, College Double-Bass, Exhibition, College Organ Exhibition.

The new Syllabus for the Local Examinations in Musical Knowledge will not be used before December, 1902. There will be one examination paper only in each division. Specimen papers are issued with the regulations now in force, and may be had from the local secretaries.

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#### THE GUILD OF ORGANISTS (INCORPORATED).

The next examinations in practical subjects will be held in July. The examiners will be Dr.

\* Awarded the "Pauer Memorial Exhibition" by the Examiners

Perrin (Organist of Canterbury Cathedral) and Dr. E. W. Taylor (of Stafford). The lists of pieces required for the examinations will be published this month, and may be had from the Hon. Secretary, Mr. F. B. Townend, F.Gld.O.

—:O:—

#### THE ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.

There was a large entry of candidates for the local centre examinations this Session. A second local centre examination will be held in London and a few other suburban centres in the Autumn. The Prince of Wales is now the President of the Associated Board.

—:O:—

#### THE VIRGIL PIANO SCHOOL.

The Easter Holiday Session, consisting of a two weeks' course in Technique and Method of Pianoforte Instruction for teachers and players, will begin on Monday, April 14th, at Clavier Hall, London, under the direction of Mr. Albert Bate.

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"A very useful work. A splendid idea. It will be most useful for people without brains."—Mus. Doc., Dublin.

"There is a good deal which is novel and interesting."—F. ILIFFE, Mus. Doc., Oxon.

"Your ideas seem good and feasible."—Sir FREDERICK BRIDGE, Mus. Doc.

"Your idea of time signatures is very clear, and I apprehend here your design is to gradually introduce the time-honoured signs."—F. MERRICK, Mus. Doc. (Dublin).

"I have gone over the pages of your Elementary Course more than once. I think it is a capital idea. The time signatures are splendid, and the natural progression exercises excellent for training the ear."—T. (Violinist).

"I like the idea very much. It certainly will be of great value to teachers and students."—LEWIS HANN, A.R.A.M.

"I should think your Elementary Singing Course would supply a great want, it looks interesting for the young pupil, and I know of nothing like it. It should prove a boon to Choir Masters."—A. H. BREWER, Mus. Bac.

"Your Elementary Course seems wonderfully clear and good. I have already introduced it here. I think it supplies a much-needed want."—Miss A. E. GILL-SMITH.

"I like your Elementary Class Lessons; they will be useful for school work."—W. MANN DYSON, L.R.A.M.

(The above are selected from a very large number of letters received on this subject).

**About Artists.**

Mr. H. J. Taylor, F.R.C.O., conductor of the Dover Choral Union, has been appointed Borough Organist by the Corporation. A new organ is now in course of erection in the Connaught Hall, the gift to the town from Dr. E. F. Astley, President of the Choral Union. Messrs. Norman and Beard, of Norwich and London, are the builders, and the cost will exceed £3,000.

—:O:—

Mr. H. J. Taylor was organist to the Cheltenham Festival Society for some years, and is now organist of Christ Church, Dover.

—:O:—

Mr. Harry A. Matthews, A.Amer.Gld.O., late organist to the Cheltenham Festival Society, has been elected a member of the Philadelphia (U.S.A.) Manuscript Society, also a member of the American Organists' Players' Club.

—:O:—

On March 3rd the following programme was given at an Organ Recital at St. Paul's Church, Overbrook, U.S.A., by Mr. H. A. Matthews:—Concert Overture in C Minor (*A. Hollins*); Pastorale in E (*Lemare*); (a) Romanza in D, (b) The Answer (*Wolstenholme*); Barcarolle (Fourth Concerto) (*Sterndale-Bennett*); Toccata in E (*Homer Bartlett*); (a) Cantilena, (b) Allegro Appassionato (Fifth Sonata (*Alex. Guilmant*)). Vocal solos were sung by Mr. E. G. McCollin.

—:O:—

Sir Herbert Oakeley's new anthem, "Though there be darkness," was sung at St. Saviour's, Southwark, for the first time on March 9th, under the direction of Dr. A. Madeley Richardson.

—:O:—

Mr. Hugh T. C. Collis's Anthem, "Our Blest Redeemer," has been scored for orchestra by the composer, and was performed by the Mohawk Moore and Burgess Minstrels on Good Friday afternoon and evening at St. James's Hall. This is a step on a good pathway.

—:O:—

Mr. Samuel Bath, Mus.Bac. (Oxon.), late organist of Tewkesbury Abbey, has written a very amusing letter to *Musical News* (March 8th) on the Registration Bill. It is worth reading.

—:O:—

Mr. A. T. Lee Ashton, an old Winchester chorister and pupil of Mr. Prendergast, the new organist of Winchester Cathedral, has been appointed to succeed the latter as organist and choirmaster of St. Paul's, York Place, Edinburgh.



Mr. Montague Borwell has been appointed Assistant Lay Vicar at Westminster Abbey.

—:O:—

Dr. Elgar has been requested to write a Coronation Ode for the State performance at the Covent Garden Opera House during the Coronation week.

—:O:—

In the *Musical Directory* for this year there are listed 26,000 teachers of music. The musical profession is growing in dimensions and influence.

—:O:—

Mr. C. H. Moody, F.Gld.O., organist of Holy Trinity Church, Coventry, has been appointed organist of Ripon Cathedral, in succession to Dr. Crow.

—:O:—

We are sorry to announce the death of Mr. Thomas Hackwood, F.R.C.O., organist of the Parish Church, Stroud, Glos., a post he has occupied since 1899, when he succeeded the late Mr. James Chew. Mr. Hackwood was conductor of the Stroud Choral Society and a member of the I.S.M.

—:O:—

Dr. Henry Edmund Ford, F.Gld.O., organist of Carlisle Cathedral, celebrated his 60th anniversary there on February 12th, having first officiated in that capacity on February 12th, 1842. Such an example of continuous service as organist in one cathedral is probably unparalleled, yet Dr. Ford, who has for years past been "Father of cathedral organists," is in such vigorous health that the hearty wishes expressed by his many friends that he may long continue in office bid fair to be realised.

—:O:—

Mr. William Prendergast, Mus.B., Oxon, whose early training in Music was obtained at Winchester Cathedral, now succeeds the late Dr. Arnold as organist there. Mr. Prendergast has spent the last 14 years in various posts in the north—at Berwick and Edinburgh.

### Musical History.

#### FACTS WORTH KNOWING.

##### PART XVI. THE NINETEENTH CENTURY.

(Continued.)

A.D. 1874.—The Musical Association, London, founded.

A.D. 1875.—The Berlin Royal High School for Music instituted as at present carried on. It was first founded for composition in 1883, and instrumental music was introduced in 1869.

A.D. 1875.—The Bach Choir founded in London.

A.D. 1875.—Sir William Sterndale Bennett died at London, on February 1st. He was Principal of the Royal Academy of Music and a composer of great eminence.

A.D. 1875.—The New Grand Opera House, in Paris, opened.

A.D. 1876.—Samuel Sebastian Wesley, Mus.Doc., died at Gloucester, April 19th. He was organist at Gloucester Cathedral from 1865 to the time of his death, and, previous to this, organist at Hereford Cathedral (1832), Exeter Cathedral (1835), Leeds Parish Church (1842), Winchester Cathedral (1849). Dr. Wesley was buried in the Old Cemetery, Exeter. His compositions for Church use are numerous, and include the celebrated anthems, "The Wilderness," "Ascribe unto the Lord," "Blessed be God the Father," "The European Psalmist," &c.

A.D. 1876.—The Wagner Theatre opened at Bayreuth, and production of Wagner's Dramatic Prologue and Trilogy, "Der Ring des Nibelungen," under the direction of Hans Richter.

A.D. 1876.—The National Training School of Music, London, founded. It was closed in 1882, and the Royal College of Music was founded in its place in 1883.

A.D. 1877.—Sir George A. Macfarren's Oratorio, "Joseph," produced at the Leeds Musical Festival.

A.D. 1877.—Mdlle. Tietjens died at London. She was a great soprano singer of Oratorio and Opera Music. Her last appearance in London was on May 19th, 1877.

A.D. 1878.—Sir J. Stanier's Cantata, "Daughter of Jairus," produced at Worcester Festival.

A.D. 1879.—Richter commenced his Orchestral Concerts in London.

A.D. 1879.—The honorary degrees of Mus.Doc. conferred on Herbert Oakeley, George A. Macfarren and Arthur Sullivan, by Oxford University.

A.D. 1880.—Sullivan's Cantata, "The Martyr of Antioch," produced at the Leeds Festival.

A.D. 1880.—The Guildhall School of Music founded in London.

A.D. 1880.—The *Musical Courier* established in New York, U.S.A., as a weekly musical periodical.

(To be continued.)

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### New Music.

*Coronation Music.* "The King's Song." Composed by E. A. Dicks, F.R.C.O. Words by Henry Branch. (Bayley and Ferguson: Twopence.) This is a good patriotic chorus, and should have a great success. It is already announced to be sung at several places.

"A Prayer for the King," by Leigh Kingsmill. (Phillips and Oliver: Twopence.) This is founded on a melody by Gounod, and is effective as a baritone solo and chorus.

"The Coronation Hymn." Composed by A. E. McCreary. Words by George Gibson. (Weekes and Co.: One Penny.) A bold choral in the key of B flat, and arranged for full orchestra and military band. Will be useful for the celebrations coming on shortly.

"Benedictus," "Qui Venit," and "Agnus Dei." Composed by Sir Herbert Oakeley, Mus. Doc. (Schott and Co.: 1/6.) These movements are supplementary to the composer's service in E flat, and will be found a welcome addition to the well-known morning and evening service. Both movements have English and Latin words, and will be suitable as full anthems.

"Tarantella," in B minor (Op. 7), for piano. Composed by Frank Merrick. (Augener and Co.: 4/-.) A brilliant and clever composition by this young artist. It is dedicated to Professor Leschetizky, of Vienna, under whom the composer has been studying for some time.

"Traumesweben" (Dream-Weaving). Composed by J. L. Roeckel. (Vincent and Co.: 2/- net.) This *phantasie-stück* for pianoforte is a very effective study for piano players. The left hand gives the melody across the right hand accompaniment. The second movement (Moderato) is expressive and rich in harmony.

"The Monastery." A comic operetta by H. J. Taylor, F.R.C.O. (Vincent and Co.: 2/-.) A very amusing and clever work founded on an incident in Sir Walter Scott's novel "The Monastery." It is written for boys or men, and will be effective for either arrangement. It opens with a sparkling overture, and many good solos and choruses follow with a capital dialogue.

"Instruction on the Virgil Clavier." Compiled by Albert Bate (Virgil Clavier Co.). Students and teachers of the Virgil Method will find the work of great value. It is given in four parts, and contains all that is necessary for acquiring a good knowledge of the system.

"Melodie," for violin and piano. Composed by J. H. Henry. (Laudy and Co.: 4/-.) "Slumber Song" and "Barcarolle." Composed by E. W. Bertenshaw. (Cary and Co.: 4/- each.) These short melodies are dainty movements and useful for young players.

"Primrose Time," and eleven other songs, composed by W. Smith Woods. (Curwen and Sons: One Shilling.) This is a capital set of songs to well-known words. All are written at a suitable range of voice for children, with bright pianoforte accompaniments and the Tonic sol-fa notation, in addition to the old notation, the songs are excellent for all classes of singers.

*Organ Music.* "Religious Strains." Composed by E. Harold Melling. (Weekes and Co.: One Shilling.) This collection of fourteen pieces is intended for the American organ or harmonium. They are well written and full of effective melody and harmony. We strongly recommend them for students and general use as voluntaries.

### Ciro Pinsuti's Hints on Singing.

Stand perfectly erect, and not bent in any way, so as not to hinder the free use of the lungs.

The head should be kept perfectly straight, and not allowed to be stretched upward.

The mouth should be opened naturally, neither *too wide* nor *too close*, but open enough to allow the sounds to proceed freely, always endeavouring to give a pleasant expression to the face; all distortions and grimaces must be avoided.

The breath should be taken naturally and slowly, not too much at a time, and only when the musical phrase permits, or where the sense of the words is unbroken.

The words should never be hurried over, especially in recitative or sacred music, but should be pronounced slowly and with clear articulation.

Be careful to pronounce distinctly the final syllables of all words, and neither swallow them nor keep them between the teeth.

Expression is essential to good singing, but *true expression only* and nothing more; singing without expression is merely uttering sounds without meaning. Singing with affected expression is equally bad. It is monotonous, and produces no effect upon the audience, and, naturally, the exaggerated expression is attributed more to a little bit of affectation than to genuine and true feeling.

The sublimity of art consists in making everything appear easy and natural, and as if it all came nearly by instinct.

These hints are valuable to students, and are from the pen of an eminent teacher of singing. Pinsuti was born at Sinalunga (Siena), and died at Florence in 1888. His songs and choral works are well known, and are of great beauty.

## The Notes.

**"THE MUSIC TEACHER'S REGISTRATION BILL.**—Altogether permissive in its provisions is the Bill for the registration of teachers of music which has been laid before the Lower House by Mr. Agg-Gardner, Conservative member for Cheltenham. It will not prevent any person whatever from teaching music, nor will it penalise a non-registered teacher, but, by providing an official register it will enable the public to guard against incompetence and imposture. Every effort has been made to consult the wishes of the great musical institutions and of associations representing teachers of music. According to the scheme, the work of registration will be entrusted to a council of 30 members, five of whom are to be appointed by the King, nine by the Universities of Great Britain, three by the Incorporated Society of Musicians, two each by the Royal Academy of Music, the Royal College of Music, the Royal College of Organists, and the Guildhall School of Music, one each by Trinity College, London, the Tonic Sol-Fa College, the Royal Irish Academy of Music, and the Union of Graduates in Music; while two are to be co-opted by the council itself."—*Daily Telegraph*.

**"MUSICAL PIRACY.**—Composers and publishers of music will scarcely thank the Government for the manner in which it has received the very natural request that a great and urgent wrong should be remedied. Stolen property (songs) is being offered for sale in the streets by scores of unwashed and irresponsible hawkers, and, although the injury to copyright-owners grows larger day by day, the Lord Chancellor can only suggest that to cure the evil by summary proceedings would involve an undue interference with the liberty of the subject. We wonder what Ministers would say if their pockets were being picked by the thieves who are now plundering musicians and their publishers. Then, perhaps, the Lord Chancellor and his colleagues might bestir themselves. As it is, the abatement of a glaring wrong is the last thing to engage their august attention. That the Government should turn a deaf ear to a complaint so well-founded—a complaint which could be speedily met by a short and drastic enactment—is a fact that will bring them little credit."—*Daily Telegraph*.

"The worst song-pirate, however, and the man who ought to be caught, is the printer or lithographer, of shifting address, who obtains a copy of the genuine song, and by means of photography, reproduces it at a very cheap cost. Music Hall or variety songs seem to be preferred. They are distributed to street hawkers by anonymous

individuals either at street corners or in certain public-houses. The songs are then sold in the streets for a penny or two, instead of the eighteenpence which the legitimate publisher demands, and as the life of such things is ephemeral, the loss by piracies to composers and publishers is necessarily great. As it is so difficult to catch the printers or distributors of these pirated songs, the publishers desire Parliament to grant facilities for the summary arrest of the street hawkers, who, they assert, should be liable to be brought before the magistrates, and fined or imprisoned. Whether Parliament will ever be willing to grant so drastic a remedy against these poor people is a question. Another remedy would, of course, be for the publishers to compete with the gutter merchants, and bring the prices of legitimate copies of these songs down to the popular level. There would evidently be a large sale for them, and the experiment is at any rate worth trying."—*Daily Telegraph*.

—:O:—

**"THE CORONATION.**—A report seems somehow to have got about that leading members of the various cathedral choirs throughout the country will be brought up to London at the Coronation, to take part in the service at the Abbey. Thereupon the suggestion, which, had there been any truth in the rumour, would have been a very proper one, has been made that certain selected members of the Nonconformist church choirs should be invited to sing on so interesting an occasion. But nothing seems officially to be known of the matter, and the rumour is not generally credited. The space in the Abbey is very limited. As at present arranged the band and a portion of the choir will be placed on the organ screen, the rest of the singers being accommodated in two small side galleries. The choirs of the Abbey, Chapel Royal, and doubtless St. Paul's, will take part, together with singers from the St. George's Chapel, Windsor, for Sir Walter Parratt, organist of St. George's, will, as King's "Master of the Music," render Sir Frederick Bridge any assistance that may be necessary. It is, we believe, doubtful whether these executants will not fill practically every available seat."—*Daily News*.

—:O:—

According to *Musical News*, certain proceedings in connection with the Adelaide University have led to a "curious situation." The examiners of the papers sent in for the degree of Mus.Bac. could by no means agree as to the qualifications shown. One condemned the papers, and declined to approve any candidate; the other, a professor at the university, contended that four out of six were entitled to pass. The matter having been referred to Professor Peterson, of Melbourne, that gentleman reported

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unfavourably of all the candidates. No doubt everybody concerned acted in good faith, but the circumstances as reported are not likely to promote confidence in the value of examinations.

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Mr. John Long is about to publish under the title of "The Operatic Problem," a short account of the systems under which Opera is conducted on the Continent, by Mr. William Johnson Galloway, M.A. The book will also embody a scheme for the establishment of a system of National Opera in this country.

### The Autumn Musical Festivals, 1902.

The coming Musical Festival Season promises to be unusually busy. There are to be several new ventures in this line of musical enterprise, and all should aid the progress of high-class music, as it may be assumed that only works of the right sort will be given. It is an unfortunate arrangement that the Bristol and Cardiff Festivals are announced for the same week in October, both will suffer by such an occurrence, and some of the professionals will have to be content with one engagement instead of two.

The following announcements have been made:—In the first week of September the Preston Guild will have a four days' festival, in which Miss Agnes Nicholls, Mr. Green, and Mr. Andrew Black will, among others, take part. The Scarborough Festival will take place during the third week of September. The engagements include Misses Agnes Nicholls, Ada Crossley, Messrs Green and Black. The Sheffield Festival will start October 1st. Madame Ella Russell will be one of the vocalists. The Cardiff and Bristol Festivals take place in the week commencing October 6th. For Cardiff the engagements include Mesdames Ella Russell, Blauvelt, and Brema, Messrs. Ben and Ffranccon Davies and Mr. Coates. At Bristol a cantata by M. Paderewski will be produced. Miss Agnes Nicholls, Madame Clara Butt, Messrs. Green, Black, and Plunket Green are retained for Bristol.

For the coming Festival of the Three Choirs, which will commence at Worcester on September 9th, the sketch programme has now officially been issued. The Festival will open and close respectively with "Elijah" and "Messiah." On the Tuesday evening we are promised Handel's Coronation Anthem, "The King shall Rejoice," Mendelssohn's "Hear My Prayer," one of the Beethoven symphonies (not yet decided upon), and a new work by Mr. Hugh Blair (late organist at Worcester Cathedral), entitled "The Song of Deborah." On the Wednesday Dr. Walford

Davies's new oratorio, "The Temple," will be followed by Tschaiikowsky's "Pathetic" Symphony. The secular concert will take place in the evening. On the Thursday Bach's cantata, "The Lord is a Sun and a Shield," Dr. Elgar's "Dream of Gerontius," and Brahms's Third Symphony. Mendelssohn's "Hymn of Praise" and Dvorák's "Stabat Mater" occupy the evening programme.

The Norwich Musical Festival has been fixed for October 21st and four following days, Mr. Randegger conductor. The festival will begin on Tuesday evening, October 21st, with the "National Anthem" (solo, Madame Albani), followed by Sir Hubert Parry's "Ode to Music" with the "In Memoriam" Overture, composed by Sir Arthur Sullivan for the Norwich Festival of 1866 and the same composer's "Golden Legend." On Wednesday morning Mendelssohn's "Elijah" will be given, on Thursday morning Verdi's "Requiem" and a symphony by Brahms, and on Friday morning Gounod's "Redemption." The programmes of the concerts on Wednesday, Thursday, and Friday evenings include a new suite for orchestra, entitled "London Day by Day," by Sir Alexander Mackenzie; a new cantata, a fairy legend, "Snow White," by Dr. Cowen; a new cantata, "High Tide," specially composed by Dr. Elgar; new overtures by Dr. Villiers Stanford and Mr. Arthur Herve, and other new compositions by native composers.

### Obituary.

Much regret will be felt at the death of Dr. George Benjamin Arnold, who passed away at Winchester in his 70th year. Dr. Arnold has been associated with Winchester Cathedral for upwards of 50 years, having studied under Dr. Samuel Wesley and assisted him at the organ, eventually succeeding to the post on his old master's retirement. Dr. Arnold held the post of organist successively at St. Columba's College, 1852; St. Mary's, Torquay, 1856; New College, Oxford, 1860; and Winchester Cathedral, 1865. His compositions are varied and numerous—among the number:—*Oratorios*, "Ahab," "The second coming of our Lord"; *Cantatas*, "The Song of David," "Sennacherib," "The song of the redeemed"; *Anthems*, "Praise the Lord," "Let the righteous be glad," "The night is far spent," etc.; *Part Songs*, "Thou soft flowing Avon," "Live like the rose," etc.; *Songs*, *Pianoforte music*, etc.

THE CLARABELLA ORGANS.—These renowned American organs were first introduced into England in 1880. They have a very extensive sale, and the new models recently introduced will add to the reputation of these celebrated instruments.

**God Bless the King!**

God bless the King of England!  
 An Empire's crown'd lord;  
 And to the loyal nations  
 Prosperity accord!  
 Son of a conquering race of Kings, Father of  
 Kings to be:  
 May years increase thy might and fame; may  
 glory compass thee!

*Refrain—*

Hail, glorious reign,  
 Long may we sing  
 God keep our Empire,  
 God bless the King!

God bless the Queen of England!  
 No purer, brighter gem  
 Adorns with glowing splendour  
 Thy Kingly diadem.  
 Under the sunshine of her smile thrive art and  
 industry,  
 While universal love responds to gracious  
 sympathy.

*Refrain—*

Hail, glorious reign,  
 Long may we sing  
 God keep our Empire,  
 God bless the King!

God bless the Empire's manhood!  
 Bless each brave patriot son,  
 Who pours his life blood on the field  
 That victory may be won.  
 Our soldiers, sailors, sons of toil, who for  
 their country's good,  
 Uphold thine honour 'gainst the world, in  
 noble brotherhood.

*Refrain—*

Hail, glorious reign,  
 Long may we sing  
 God keep our Empire,  
 God bless the King!

HETTIE M. HAWKINS.

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**Anthem for Christmas: "IN THE BEGINNING."**

By GEO. A. A. WEST, F.R.C.O.  
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 Price 4d., Post Free.

**Anthem for Christmas:****"FEAR NOT, FOR BEHOLD I BRING YOU GOOD TIDINGS."**

By WILLIAM D. ARMSTRONG.  
 The "Minim" Co., Cheltenham, England.  
 Price 4d., Post Free.

**Two Christmas Carols.****"UNTO A WORLD OF SIN," and  
"THE BABE IN BETHLEHEM,"**

By Rev. G. C. E. RYLEY, Mus. Bac.  
 The "Minim" Co., Cheltenham, England.  
 Price 2d., Post Free.

**Christmas Carol: "WHAT LIGHT IS THIS,"**

By HERBERT C. MORRIS.  
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**Anthem: "I AM THE BREAD OF LIFE."**

By G. A. A. WEST, F.R.C.O.  
 The "Minim" Co., Cheltenham, England.  
 Price 4d., Post Free.

**Short Anthem: "LORD, THOU HAST HEARD."**

Composed by W. D. ARMSTRONG.  
 Melodious and suitable for Small Choirs. Price 3d. post free

**Chant: "TE DEUM."**

Composed by E. MORANT PARRY.  
 Simple and Effective. Price 3d. Post Free.  
 Address—"Minim" Office, Cheltenham.  
 And all Music or Booksellers.

### Odd Crotchets.

**A little nonsense now and then,  
Is relished by the wisest men.**

A lady, some time back, on a visit to the British Museum, asked one of the attendants if they had a skull of Oliver Cromwell. Being answered in the negative, "Dear me," said she, "that is exceedingly strange, for they have one at Oxford!"

—:O:—

One evening Sir Richard Steele, meeting Dr. Garth, pressed him to turn into his house and dine with him. Dr. Garth at first refused, on the plea that he had fourteen patients which he was obliged to visit. Reflecting, however, that Steele's house invariably supplied an abundance of good store, the Doctor ultimately consented, "For," said he, "of these fourteen patients which I ought to see to-night, five are so bad that no physician on earth can cure them, and the other nine have such strong constitutions that all the physicians in London could not kill them."

—:O:—

Sir Walter Scott, like Shakespeare, was much given to punning. A friend of his borrowing a book one day, Sir Walter put it into his hands with these words, "Now I must be pardoned if I remind you that this volume must be soon returned; for I find that though almost all my friends are shockingly bad arithmeticians, yet most of them are excellent *book-keepers*."

—:O:—

The *great* value of married men! "A little more animation," whispered Lady B—— to her daughter Grace, who was walking only languidly through a quadrille. "Do leave me, mother, to manage my own affairs," replied the economical nymph; "I am not going to dance my ringlets out of curl with a *married man*." "Quite right," said the mother, "I really was not aware who your partner was."

—:O:—

How do young ladies endeavour to prove themselves strong-nerved? They exhibit their "presents of mind" by giving you a bit of it.

—:O:—

Why are ladies, who seem to be thoroughly enjoying themselves at the opera, most wretched? Because they are sitting in continual *tiers*.

—:O:—

Presuming a huge bear to pay a graceful visit to a linen-draper's shop, what would he be sure to want? "Muzzlin."

Do you know the most tender-hearted man at present inhabiting this planet? The Bell-man: he will cry at any time for a shilling.

—:O:—

What kind of tune does a real musician enjoy most? For-tune, composed of bank-notes.

—:O:—

Sir William Meadows, who commanded the right wing of the Army which invested Seringapatam was a man of great bravery as well as presence of mind. He was also crammed full of hilarity. While reconnoitering one day, he suddenly noticed a big shot strike the ground some distance away, on his right, and at such an angle that had he proceeded it certainly would have killed him. He at once pulled up his horse, and, as the ball dashed across the road in front of him, gracefully took off his hat, "Quite right, Sir," said he, "pray continue your promenade; I never take precedence of any member of your family."

### London and Provincial Notes.

LONDON.—The Royal College of Music.—S. Ernest Palmer, Esq., of Grosvenor Crescent, London, has made a gift of £3,000 to the Royal College of Music, for the purpose of founding a Scholarship for the benefit of natives of the County of Berkshire, or residents there of not less than 5 years' standing. The Scholarship will provide free musical education at the College, and a sum of £52 10s. per annum for maintenance. Particulars of the first Competition will be shortly announced.

A Two-manual Electric Organ has just been completed at the Congregational Church, Oakleigh Park, N., by Messrs. Ingram, Hope-Jones and Co. The specification is extraordinary. Though there are but eight stops, both swell and great contain a 16ft. register, and there is a 16ft. stop on the pedal. The remainder of the stops are of 8ft. pitch. The tonal effect is said to be excellent.

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CHELTEMHAM.—There has been no lack of Concerts during the past month, and some have been very successful, but too many ventures have been placed before the limited public who attend high-class musical assemblies. Poole's Myriorama seemed to suit the tastes of the multitude during a visit of two weeks in February. Miss Alice Gardner gave her Annual Mandoline Concert in the Rotunda, on March 10th. The light and pretty combination of the Mandolines, Banjos and other instruments gave pleasure to the audience. Miss Margaret Hicks Beach, Miss Schuster and Mr. J. E. Bentley contributed songs, and were much appreciated.



A Trades Exhibition has been held in the Winter Gardens during the past fortnight. An excellent band of instrumentalists discoursed pleasing selections each day. This Red Rose Orchestra consists of the Manton-Myatt Family, a very talented family, equal, if not superior, to many of the advertised coloured troupes of Foreign musicians who are now occupying the orchestras in many places. The Red Rose Orchestra numbers nine performers—their unassuming style makes the music all the more enjoyable. The fourth, and last, Chamber Concert of the Gloucester and Cheltenham Chamber Concerts was given in the Rotunda on March 4th. The artists were Miss Isabel Hirschfeld, Mr. Henry Such, Mr. Whitehouse and Miss Gleeson White (vocalist). Mrs. Sly was the accompanist. These excellent concerts have been organized by Miss Isabel Hirschfeld and Miss Rosalind Ellicott, and they have provided for lovers of Chamber Music excellent and varied programmes on each occasion. It is hoped that the next season will receive the full share of support needed to carry out so good an enterprise. A Vocal Recital was given at Fullwood Park on March 3rd, by Miss Stewart-Dyer, with recitations by Mr. Wyllie McCoy. A pleasing programme was well rendered by the artists, who were under the care of Mrs. Macknight-Crawford, whose love for music is frequently manifested. Herr Schönberger gave a pianoforte recital on Wednesday afternoon, March 12th, before a very limited audience. His unassuming manner at the key board was quite refreshing, and deserved a larger audience.

#### "THE ELIJAH."

The chief musical event of the season was the Festival Society's triennial performance of Mendelssohn's oratorio "The Elijah," which was given in the Winter Gardens, on Thursday, March 6th, before the largest audience seen in the building since the Musical Festival in 1893. Mr. J. A. Matthews made every effort to secure a success, and he was ably assisted by a splendid array of principals, an excellent chorus—selected from the County Musical Societies with the Festival Society's Choir—and a band of 70 instrumentalists, numbering upwards of 300 performers. The whole performance was a grand success, and the fine body of voices rendered the choruses in a dramatic manner—refinement and vigour being observed throughout the oratorio. The instrumental accompaniments were well given, and it should be noted that the main body consisted of local professionals and amateur members of the Festival Society, with others from the Birmingham, Bristol, and Gloucester Festival Orchestras. The principal violinist was Mr. E. G. Woodward. Mr. A. G. Bloodworth

presided at the organ, and played Mendelssohn's organ accompaniments with skill and good effect. The following report appeared in the *Cheltenham Examiner* :—

Despite his sixty-eight years—perhaps, in one sense, because of them—the artistic interest of any great performance of the *Elijah* still centres round Mr. Charles Santley. The good oratorio folk, representing that dead level of musical sympathy in this country at which the musician of wide range and culture chafes, regard Mr. Santley as part of the bond. He is the only Prophet for them, and if the Man of God be essayed by somebody else, the comparisons which are odious are also inevitable. Younger voices are simply younger voices: to impersonate Elijah is a task both for intellect and voice. The dignified and dramatic conception with which Mr. Santley captured the hearts and minds of the British public years ago, appeals as irresistibly to-day; while, having regard to the singer's age, his natural power is wonderfully preserved. Well has it been said of his performance of this part that it is "a satisfying study over which the philosopher might find theme to moralise, to the same extent, and in as high terms, as the musician might speak of the mere execution of the music"; and the same critic, writing some twenty years ago, paid a tribute to the eminent baritone which continues to be thoroughly deserved. "There is no effeminacy in any of the work done by Santley. It is all manly, honest, straightforward and to the point."

The reappearance of the veteran in Cheltenham at the Cheltenham Festival Society's performance of Mendelssohn's masterpiece on last Thursday afternoon, must excite a reminiscent pen. Without attempting a sketch of his life, a few facts as to his earlier career may be of interest. Born in Liverpool on the 28th of February 1834, he was the son of an organist, and about the first thing he remembered was the delight he experienced in being allowed to sit on the organ stool while his father was playing, watching "the cunning fingers gliding o'er the keys." An acquaintance with the art was almost insensibly acquired, and the power of reading grew with growing years, so that it became impossible in after life to remember a time when the knowledge of music was not in his mind. As soon as he could talk he could sing, and sing well for a child. When his voice broke he was apprenticed to a house of business, in which for five years he studied the mysteries of single and double entry. But his attention to business did not prevent an equal devotion to music; all his leisure time was spent in practice upon the fiddle, for he never dreamed of trying whether he had a voice. That discovery was soon to be made. The completion in 1849 of the New Philharmonic Hall was appropriately signalled by a concert, in which every musical Liverpoolian felt an interest, and in which the sixteen-year-old Santley longed with the ardour of youth to participate. He was scarcely sufficiently skilled in the violin to take a place in the band, but he presented himself for the separate trial which the Committee had wisely ordered for all those who desired to join the chorus. There were to be no "dummies" in the choir: only the competent were to be selected. The trial of reading at sight young Santley made nothing of, for he could read anything and everything given as a test without trouble. His musical knowledge satisfying the examiners, and, despite his youthful appearance, his voice being approved of, he was assigned a place as a tenor singer in the chorus. Great was the delight of the young enthusiast. No one more punctually or patiently attended the rehearsals, no one enjoyed them more keenly. He could not understand the feeling which prompted many to wish the rehearsal shorter; he thought, with the brook of Tennyson, "that men

might come and men might go, but for his part he was prepared to go on for ever." In the last chorus of one of the works selected—Rossini's *Stabat Mater*—there is a long, sudden pause. At the general rehearsal, anxious to do well, but moved by an excess of zeal, our young tenor, in the chorus, burst out with an "Amen" in the wrong place, to the amusement of all, the astonishment of the conductor (Mr. afterwards Sir, Julius Benedict), and his own confusion. Mr. Benedict, turning to the direction whence the sound proceeded, said with a quaint humour, not without a touch of sarcasm, "That young man is destined to distinguish himself,"—an accidental prophecy which was emphatically to be realised.

So much for biographical chat. Next to the supreme artistry of Mr. Santley, the feature of the performance which delighted the immense audience drawn to the Winter Garden from all parts of the county, was the beautiful singing of Miss Agnes Nicholls. Cheltenham is naturally proud of Miss Nicholls, who has emerged from "the land of promise" into the more satisfactory region of assured success. The pure and ripening tones of her admirably trained organ were heard to advantage, for she was in excellent voice, and the exacting test solo, "Hear ye, Israel," was magnificently sung. The canon of taste which forbids applause at oratorios ought to be observed, but it is difficult in a secular—very secular—building to refrain from making admiration articulate, and plaudits were warmly bestowed upon this number, as also upon Mr. Santley's "Is not His word like a fire?" and Miss Hilda Wilson's devotional interpretation of "O rest in the Lord." While the charm of Miss Wilson's voice almost disarms criticism, it must be remembered that the *Elijah* is essentially a dramatic work, and each of the soloists must possess the dramatic instinct to do justice to it. A very efficient exponent of the tenor music was found in Mr. Charles Saunders, whose singing was marked by purity, volume, and intelligence, and who shared in the honours of the occasion with the familiar "Ye people, rend your hearts," and "Then shall the righteous." In the double quartett, which was very effective, the principals were joined by Miss Edith Lane, Miss Fanny Stephens, Mr. C. Eynon Morgan (Gloucester Cathedral), and Mr. W. E. Davies (Worcester Cathedral): Miss Stephens and Messrs. Morgan and Davies were associated with Miss Nicholls in "Cast thy burden"; Miss Stephens took part with Miss Nicholls and Miss Wilson in "Lift thine eyes"; Miss Palmer and Mrs. Gridley shared in the "Holy, holy, holy," during the singing of which the audience stood: and "O come every one" was given by the lady principals and Messrs. Morgan and Davies. The part of the Youth was sung sweetly and with good enunciation by Miss Palmer. The Chorus included, besides the large body of Cheltenham voices, contingents from Gloucester, Tewkesbury, Stroud and elsewhere, and it achieved results which, combined rehearsals being necessarily restricted, only intimate familiarity with the work could have rendered possible. Balance and attack were good, and vigour certainly was not wanting in the strains of praise and triumph. With the band (led by Mr. E. G. Woodward), the forces engaged numbered as many as 300. The whole performance was in advance of any previous rendering of the *Elijah* in Cheltenham, and the Conductor of the Festival Society (Mr. J. A. Matthews) may be cordially congratulated.

Miss Janet Hayward announces her Song Recital for Wednesday afternoon, April 16th, in the Rotunda. Miss Hayward will have Miss Beatrice Pratt (violin) and Mr. J. E. R. Teague (violin-cello) as instrumentalists, and a very varied and pleasing programme is arranged for these artists, with Mr. A. W. H. Hulbert as accompanist.

DOVER.—Mr. H. J. Taylor, F.R.C.O., gave his Sacred Cantata, "The Last Supper," at Christ Christ, on March 13th. The soloists were Miss Daisy Boyton and Mr. J. Davies, and the Choir was augmented with a contingent from the Dover Choral Union.

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ERDINGTON.—The newly-formed Choral Society made a most successful debut before a crowded audience at the Public Hall, on Wednesday, February 19th. The work performed was Gads' "Erl King's Daughter." The bulk of the solo work falls to the lot of the baritone, Sir Oley, and in this rôle Mr. Hickman-Smith was entirely successful—doing full justice to the music of the part. Miss Editha Sankey, in the title rôle, instantly won favour, her rich flexible voice being heard to full advantage. In the scena No. 6 Miss Sankey and Mr. Smith were very successful, quite an ovation following. Miss Marguerite Gell as "The Mother" sang with rare feeling and pathos. Mr. Reginald Chamberlain made an excellent leader, and under Mr. H. M. Stevenson junr.'s bâton both Orchestra and Chorus sustained a fine body of tone throughout. The second half was of a miscellaneous description, an outstanding feature being the violin solo of Mr. Reginald Chamberlain.

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GLOUCESTER.—Mr. Joseph Woodward gave his Annual Concert in the Guildhall, on January 23rd. The artistes were Miss Aimée Wathen, Mr. W. Llewellyn (Vocalists), Messrs. Joseph Woodward, C. Lalande, Batten and C. W. Teague. Mr. Tom Woodward presided at the pianoforte. An excellent programme was well rendered, and several encores were given during the evening.

The Instrumental Society gave its Annual Concert of the twelfth season in the Guildhall on February 10th. There was a large audience. The orchestra, under the Conductorship of Mr. E. G. Woodward, numbered sixty performers, and the principal violinist was Mr. W. F. Newton (Malvern), and Madame Amy Watson presided at the pianoforte. Mr. William Henley played in the most artistic style, "Fantasia, 'Otello'" (Ernst), and "Theme Varie" (Wieniawski), and Miss Perry sang two songs. The programme included Mendelssohn's "Italian Symphony" and Beethoven's Overture, "Fidelio," which were played in good style.

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HEREFORD.—The Herefordshire Orchestra Society gave two concerts on February 6th and 7th, in the Shire Hall. The orchestra numbered over 100 performers, of which twenty-nine were second violins, mostly ladies. The soloists were

Madame Alva (Soprano), Miss May Mukle (Violoncello), and Mr. E. A. Carrodus (Double Bass). The programme included Mendelssohn's symphony in A minor "The Scotch" and Beethoven's "Leonora" Overture (No. 3). Dr. Sinclair conducted as usual with success.

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LEICESTER.—The Highfield Choral Society gave Handel's Oratorio, "Jephtha," on February 27th, with a band and chorus of two hundred performers. Madame Annie Norledge, Miss Emily Hart, Mr. Henry Beaumont, and Mr. Henry Dobson, were the soloists. Mr. C. H. Ellson was the Conductor.

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MELKSHAM.—The Choral and Orchestral Society gave Mendelssohn's "Athalia" and a Selection in the Town Hall on January 30th, before a large audience. Mr. C. H. Ogle, organist of the Parish Church, is the conductor of the Society, and is responsible for all that is good in musical matters in Melksham. The soloists were Amy Perry, Bristol, and Miss Palmer, Cheltenham, sopranos; and Miss F. Stephens, of the Cheltenham festivals, contralto. Mr. J. W. Austin, Worcester, was solo violin and leader, and the Rev. W. H. Watson-Foale was the reader. Throughout the interpretation of the oratorio all worked well for the achievement of an artistic success.

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NEWPORT (MON.).—The new Musical Society gave a capital performance of Handel's Oratorio: "Judas Maccabæus," in the Tredegar Hall, on January 23rd. Madame Medora Henson, Miss Ethel Risby, Mr. Tom Child and Mr. David Hughes were the soloists. A band and chorus of 180 performers gave a good rendering of the oratorio under the bâton of Mr. E. G. R. Richards.

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NUNEATON.—On February 20th, a Miscellaneous Concert was given in aid of St. Joseph's Schools. A large audience attended, and evinced great approval of a well selected programme. The soloists were Miss Rose Powles, Miss Ethel Peacock, Miss Nora Peacock, Miss Fanny Stephens (of the Cheltenham Festival Concerts), and Mr. F. J. Groom. Mrs. J. S. Pickering was an able accompanist, and assisted in the instrumental selections which were well rendered.

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OXFORD.—Bach's "St. Matthew's Passion." A very good all-round performance of this was given in the Town Hall on March 6th by the

united Choral and Philharmonic Society, under the Conductorship of Dr. Allen. Unfortunately, all the chorals were taken at far too rapid a *tempo*, so that they afforded no relief from the choruses.

"The Eucoenia." This, which was to have been on Wednesday, June 25th, has now been arranged to take place on the previous day, namely, Tuesday, the 24th, in order to enable the University authorities to attend the Coronation

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REDHILL.—On March 5th the Redhill and Reigate Harmonic Society gave Mendelssohn's "Elijah" in the Market Hall. This Society has existed for thirty-one years, and is now under the able musical direction of Mr. W. E. Bartlett, F.R.C.O., who has occupied that post since 1884—eighteen years. Mr. Bartlett was formerly organist to the Cheltenham Festival. The principal vocalists engaged for the occasion are well known and popular favourites. They were Miss Maggie Purvis (soprano), Miss Maude Santley (contralto), Mr. Frank Tebbutt (tenor), and Mr. Watkin Mills (baritone). With such a combination of the Musical World's talent the success of the undertaking was assured. The Society itself comprises some 130 voices, while the orchestra was quite adequate to the occasion.

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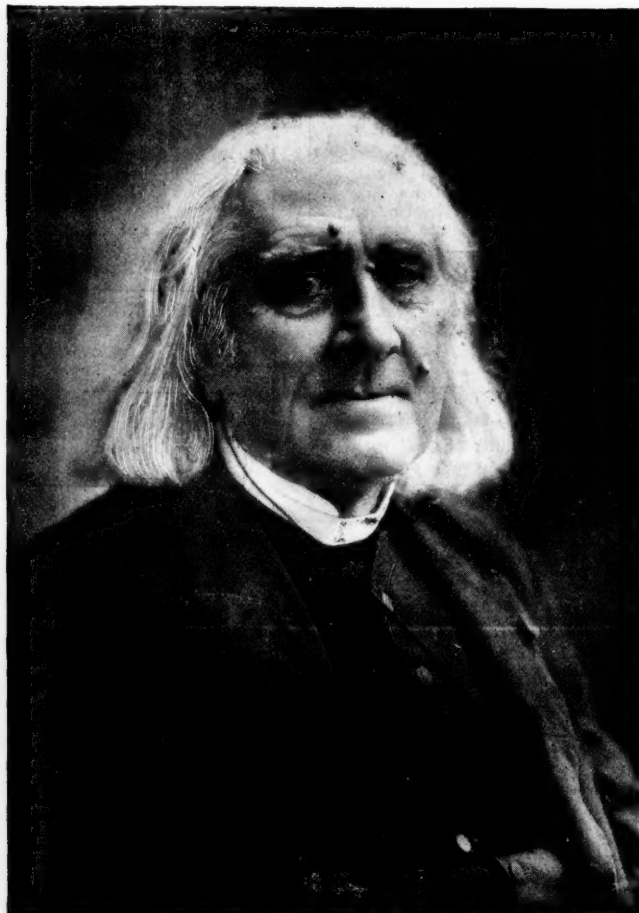
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